same day that the National Trust announced removal of *The Blackamoor* at Dunham Massey, the New Arcadian Press agreed to the request from Cannon Hall for permission to upload this account to the museum's website in order to complement the updating of the display about the slave ship.

Today, garden statues of the genre known as *The Blackamoor*, a.k.a. *The Kneeling Slave*, are in the guardianship of the National Trust and also private owners. Through generating public interest in statuary relating to colonialism and slavery, the Black Lives Matter campaign has created the opportunity for these guardians to invest in the research and contextual interpretation that will help us to understand the legacy of Atlantic slavery that permeates Britain's country house and garden heritage.

Notes

[1] John Fitzpatrick, *The Telegraph*, 12 June 2020.

[2] The National Trust, 20 June 2020: https://www.nationaltrust.org.uk/features/addressing-the-histories-of-slavery-and-colonialism-at-the-national-trust

[3] John Orna-Orstein, the National Trust's Director of Cultural Engagement, quoted by Caroline Davies, *The Guardian*, 22 June 2020.

[4] *The Blackamoor & The Georgian Garden: New Arcadian Journal* 69/70 (2011). The principal case studies focus on the royal gardens of Hampton Court Palace, Surrey, and the aristocratic gardens at Melbourne Hall, Derbyshire, and Wentworth Castle, South Yorkshire.

[5] Wentworth Castle Gardens: https://www.nationaltrust.org.uk/wentworth-castle-gardens/features/political-gardening-at-wentworth-castle-gardens

[6] *Legacies of British Slave Ownership*: https://www.ucl.ac.uk/lbs/

Visual Representations of the **Annesley Gardens**

Ailie O'Hagan

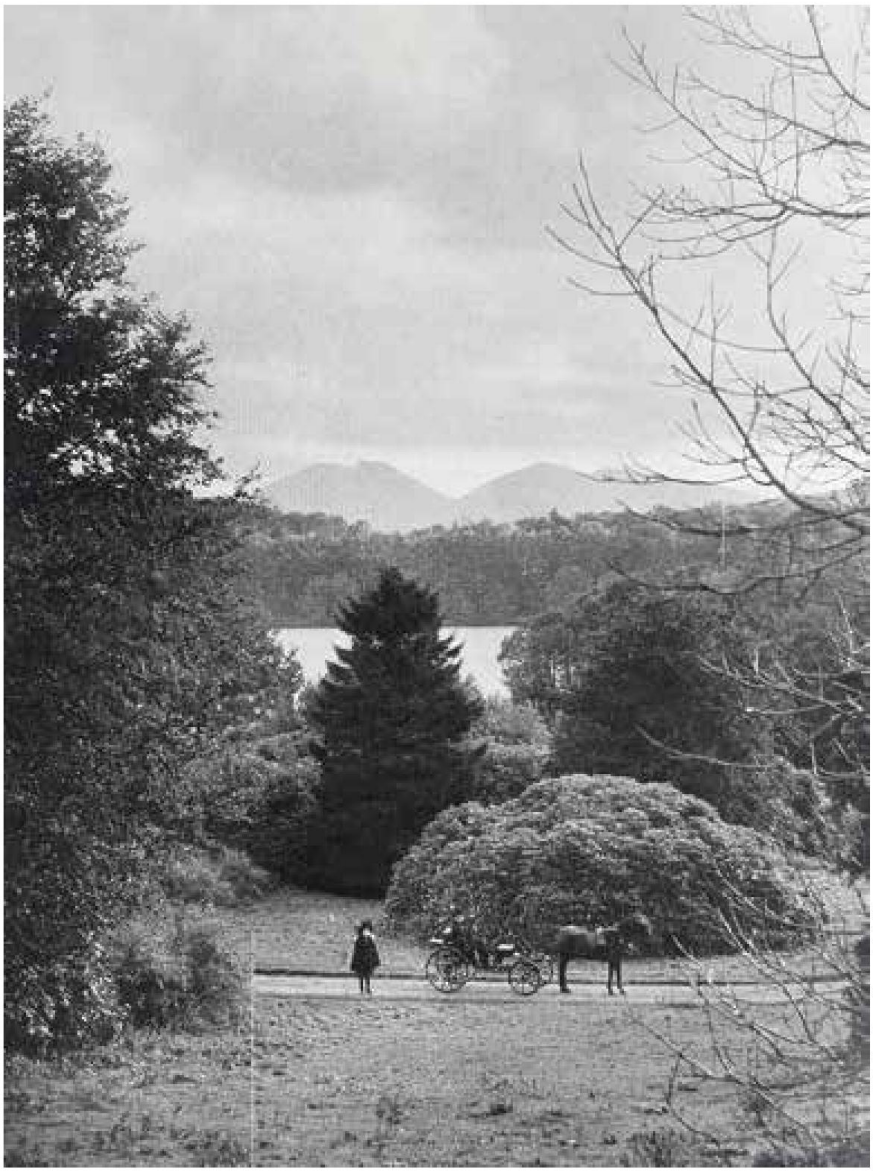
As both technological invention and chemical process, photography became detached from historical discourses surrounding the artist/ maker, instead focusing on its ability to capture the real. William Henry Fox Talbot, reinforced photography as a scientific aid when he described the medium's potential for perfection through nature's laws: the mimetic quality of his photogenic botanical drawings emphasized the capability of the photograph for authentic representation of nature.[1] This interpretation has remained through much of photography's history. Susan Sontag repeated this tenet when she referred to photography as a trace; "something directly stencilled off the real."[2] More recently, Geoffrey Batchen called it a "deposit of a real."[3]

By ascribing agency to nature, the use of photography for horticultural documentation enabled a new mode of seeing that moved away from structural knowledge of the plant,[4] to iconic encounter. Publications of the late nineteenth and early twentieth centuries demonstrated this shift via formation of new compositional conventions. Informed by *gardenesque* philosophy, central subject composition and framing showcased the garden as an exhibit of horticulture.[5] The photographs, taken from standing height, reinforced the photographer as a constant variable in a scientific process, whilst simultaneously projecting the viewer's encounter with the plant. For instance, low lying shrubs were communicated by downward angled camera, such as the ground cover depiction of *Great Funkia* in *A Gloucestershire Wild Garden* (by 'Curator', Elliot Stock, 1903), whilst height was often indicated by context or filling the frame of view. [6]

The gardenesque features of the grounds at the Annesley estate in Castlewellan were reflected in the focus on plant recognition in 5th Earl Hugh Annesley's photography. Hugh Annesley (1831–1908), among the first people in Ireland to own a camera,[7] was as meticulous in his photographic process as he was in the cultivation of exotic plants.[8] Deferring to the spiritual composition[9] of the natural "sun picture",[10] he was careful to record the shrubs and trees as he encountered them, to maintain an accurate representation. Many of his photographs, taken over the course of a 30-year project to develop the gardens and arboretum from the 1870s were disseminated in a limited run, bound volume of *Beautiful and Rare Trees and Plants*, published in 1903. This was one of the first books to use photography as a visual catalogue (previous publications were predominantly typographic, with only a few select

plates). The portrait-style images included framing, cropping, and figures to convey the immediate visual identifiers of shape and scale. *Wellingtonia Gigantea*, shows a single trunk in the central third of the composition, with a figure for scale. The immensity of the "cinnamon brown" Californian species is documented via encountered composition; the trunk as wide as three men at the base, and so tall, it cannot fit into the frame.[11]

Whereas photography was considered an imprint or a rubbing of nature, that reflected recognition, the hewing of wood[12] enacted by wood engravers conjoined the expressive sight of touch and inner vision. Lady Mabel Annesley (1881–1959), Hugh's first daughter, was an accomplished printmaker, who trained at the London School of Arts and Crafts.[13] Unlike her father's precise photographic gaze of the gardens, Mabel Annesley captured her impressions of Castlewellan with an abstract, spiritual, eye. She believed that knowledge was more meaningful when inspired, declaring, "too much may have been said about objects seen, and perhaps not enough about the impact of visual things on the mind."[14]



Blackwood Collection. Linen Hall Library

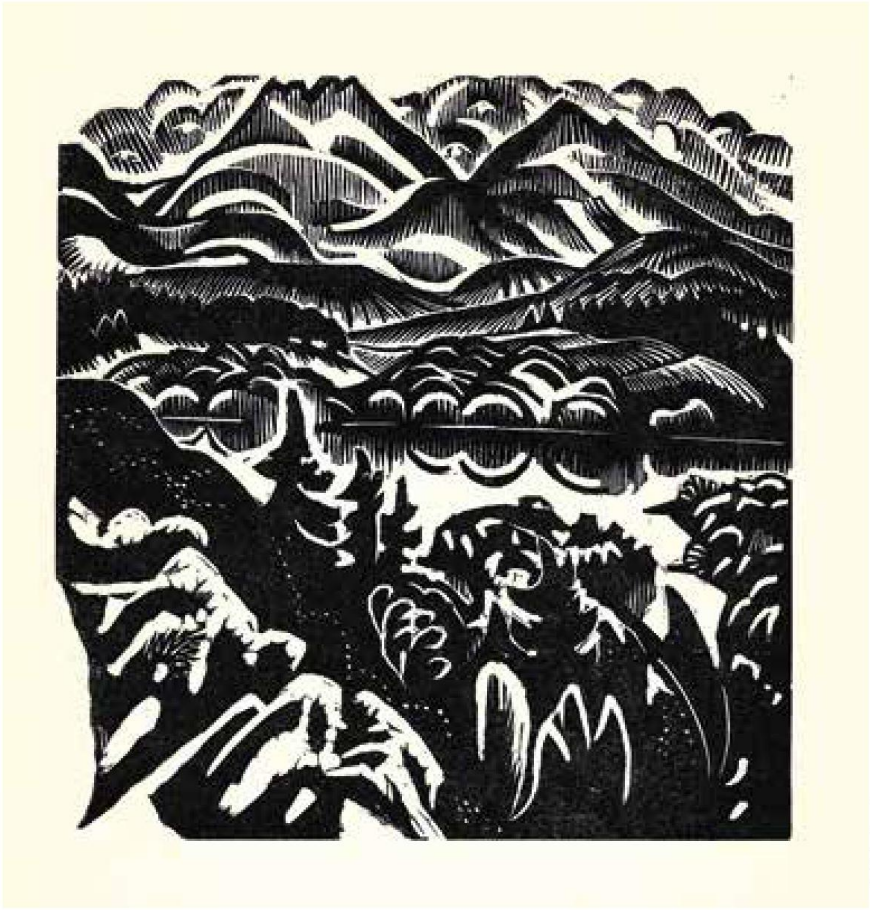
Picea Orientalis, photograph by Hugh Annesley, from *Beautiful and Rare Trees and Plants by* The Earl Annesley, (Country Life, 1903).

The limitations of working with the hard material and small surface area of end grain boxwood made wood block printing particularly appropriate for symbolic representation. This is perhaps best observed in the comparison of two images by father and daughter, of a scene from the same vantage point overlooking the lake. Hugh Annesley's photograph, *Picea Orientalis*, was one of his few images to diverge from informative focus on the specimen. Instead, his garden, the "monument to horticulture" praised by his cousin Hugh Armytage Moore,[15] merged in a stretching landscape that aspired towards the mountains. Barthes reflected that the mountain related to ideas of morality,[16] and it is not hard to connect this with the bifold composition of the Mourne Mountains above and the gardens below. Mabel Annesley frequently alluded to the powerful rhythm of the Mourne Mountains; a rhythm she felt compelled to echo in her engravings . As in her father's photograph, *Broken Mountain*, made use of the horizon line as a pivot contrasting the silhouetted manmade garden and the highlighted natural landscape. The Mournes are given equal weighting with the landscape below – their impression so dominant in the mind's eye of the artist, that distance is overcome. In both representations, the lake divides the image, and the reflective quality of water connotes the sublimity of the mountains reflected in the garden's design.

The visuals created by Hugh

and Mabel Annesley offer a complimentary paradox of garden representation. One, an indexical display of horticultural achievement; the other, expressive symbolic representation drawing on the "mind's eye … that sees perfection." Together, their works demonstrate that individual interpretations and differing ways of seeing can be combined to develop a richer understanding of the relationships held with a garden.

Acknowledgements: Thanks to Wink Ogilvie, the Linen Hall Library, Robert Trotter and Dr Sally Montgomery for their kind advice and support with the image reproductions.



Broken Mountain, wood engraving by Mabel Annesley from *As the Sight is Bent* by Mabel Annesley, (Museum Press, published posthumously in 1964).

Notes

[1] H.F. Talbot, *The Pencil of Nature* (1844), 1.

[2] S. Sontag, *A Susan Sontag Reader* (1983), 350.

[3] G. Batchen, *Burning with Desire: the conception of photography* (1997).

[4] Traditionally, watercolour or wood engraved illustrations conveyed scientific "truth" via dissection and linear composition. P.G. Hamerton, *The Portfolio*, 19 (January 1888), 135.

[5] The uniformity of photographic approach mirrored the "unity of expression and character" recorded by J.C. Loudon, *Landscape Gardening and Landscape Architecture of the late Humphrey Repton, Esq.*, viii-ix.

[6] "Curator", *A Gloucestershire Wild Garden* (1903), 90.

[7] J. Hannavy, ed., *Encyclopaedia of Nineteenth Century Photography* (2008), 750.

[8] Hugh Annesley constructed an outdoor photographic tent and often documented his photography equipment. M. Kelly and Dr S. Montgomery, *Lady Mabel Annesley*, 3.

[9] D.R. Nickel, 'Talbot's natural magic,' *History of Photography*, 26 (2) (Summer, 2002) 132-140.

[10] The Earl Annesley, *Beautiful and Rare Trees and Plants* (1903), 3.

[11] The Earl Annesley, "Sequoia Gigantea" in *Beautiful and Rare Trees and Plants* (1903), 78-79.

[12] In a speech to the Belfast Art Society, titled "Hewers of Wood" R. Rowley proposed that wood crafts were intrinsically connected with primitive art. Belfast Art Society, 'The History of Wood Engravings,' *Belfast Newsletter*, (February 24, 1925) 10.

[13] A. Liesching, *Making her Mark* (2019) 17; D.A. Egerton, *Artist and Aristocrat* (2010) 14.

[14] M. Annesley, *As the Sight is Bent* (1964) 6.

[15] H.A. Moore, 'Castlewellan,' *Irish Gardening*, VII (78) (August, 1912) 113-117.

[16] R. Barthes, 'The Blue Guide,' in *Mythologies* (1973) 74-77.

[17] M. Annesley, *As the Sight is Bent* (1964).

[18] Ibid.

National Playing Fields Association

Joanne Mirzoeff

During the First World War, the lack of fitness of the average British Tommy had caused great concern and the aftermath of the War saw the return of many injured, blind and disabled ex-servicemen. Urban areas had seen massive population expansion, unemployment levels reached over a million and there was only one children's playground for every 11,263 of the population.[1] Consequently, the government were urged to establish and fund open spaces where "every man, woman and